

FIU IN WASHINGTON, D.C.

 IDEA EXCHANGE



*Presented by*

Florida International University School of Music  
as part of Arts & Medicine Policy Conference 2022

**Amernet String Quartet**

Ensemble-in-Residence at Florida International University

**John Dee, Oboe**

University of Illinois at Urbana-Champaign

Friday, February 11, 2022

5:30PM Reception

6:00PM Performance

Florida House on Capitol Hill  
1 2nd St NE, Washington, DC 20002

## PROGRAM

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Suite from *Much Ado About Nothing*.....Erich Wolfgang Korngold  
(1897-1957)

Oboe Quartet in F major, K. 370/368b Wolfgang.....Amadeus Mozart  
Allegro (1756-1791)  
Adagio  
Rondeau: Allegro

*Jacob Wrestles the Angel*.....Fredrick Kaufman  
\*World Premiere (b. 1936)  
Movement 1  
Movement 2  
Movement 3

Five Pieces for String Quartet (1923).....Erwin Schulhoff  
I. Alla Valse Viennese (allegro) (1894-1942)  
II. Alla Serenata (allegretto con moto)  
III. Alla Czeca (molto Allegro)  
IV. Alla Tango Milonga (andante)  
V. Alla Tarantella (prestissimo con fuoco)

## ABOUT THE ARTISTS

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### **Amernet String Quartet**

Florida International University's Ensemble-in-Residence

Misha Vitenson, violin – Avi Nagin, violin

Michael Klotz, viola – Jason Calloway, cello

Praised for their "intelligence" and "immensely satisfying" playing by the New York Times, the Amernet String Quartet has garnered recognition as one of today's exceptional string quartets and are Ensemble-in-Residence at Florida International University in Miami. Their sound has been called "complex" but with an "old world flavor." Strad Magazine described the Amernet as "...a group of exceptional technical ability." The Amernet's performance schedule has taken the quartet across the Americas and to Asia, Europe, and the Middle East. They have collaborated with many of today's most prominent artists and ensembles including the Tokyo and Ying quartets as well as Shmuel Ashkenasi, Robert deMaine, Roberto Diaz, Gary Hoffman, Ida Kavafian, Anthony McGill, Sherrill Milnes, and Michael Tree. Internationally, the quartet has appeared at major festivals around the world, including Cervantino, San Miguel de Allende, Aviv (Israel), and Colima (Mexico), while in Germany a critic commented that their playing was "fascinating, with flawless intonation, extraordinary beauty of sound, virtuosic brilliance, and homogeneity of ensemble." (Nürnberger Nachrichten). The Amernet's U.S. engagements have included the Kennedy Center, the Tilles Center, Caramoor, Sunday Afternoons of Music in Miami, Ensemble Music Society, the Great Lakes Festival, Newport, Friends of Chamber Music in Arizona and Friends of Chamber Music in Syracuse, LPR in New York City, Chamber Music Society of Louisville, Music on the Edge in Pittsburgh, the University of Maine - Collins Center, and Market Square Concerts. The Amernet has also appeared as quartet soloist with the Cincinnati Symphony and Alan Gilbert. Earlier in their

career, the Amernet won the gold medal at the Tokyo International Music Competition before being named first prize winners of the prestigious Banff International String Quartet Competition. Prior to their current position at Florida International University, the Amernet held posts as Corbett String Quartet-in-Residence at Northern Kentucky University and at the University of Cincinnati College-Conservatory of Music. Additionally, the ensemble served as the Ernst Stiefel Quartet-in-Residence at the Caramoor Center for the Arts. In its frequent touring, the Amernet has conducted workshops and master classes in Buffalo, Los Angeles, Memphis, and New Orleans, among other cities, as well as visiting residencies at colleges and universities including Columbia, Gettysburg, Penn State, Princeton, Western Illinois, and Williams and abroad in Colombia, Israel, Mexico, and Serbia among others. The Amernet String Quartet has received grants from the Corbett Foundation, the Greater Cincinnati Foundation, the LaSalle Foundation, the Fine Arts Fund, the Cincinnati Chamber Music Society, and the Amernet Society for school outreach projects, the commissioning of new chamber music works, and their concert and conversation series. The group was the recipient of a Chamber Music Rural Residency Award during which they divided their time among the communities of Johnstown, Somerset, and Indiana, Pennsylvania. The Amernet has always been committed to the music of our time and has commissioned works from many of today's leading composers, working closely with artists including Anthony Brandt, Guillermo Carbo, John Corigliano, Orlando Garcia, John Harbison, Toshi Ichianagi, Pierre Jalbert, Bernard Rands, Morton Subotnick, Dmitri Tymoczko, Chinary Ung, and Judith Lang Zaimont. Additionally, the group has made many recordings, among which are works of John Harbison with Sara Lambert Bloom and Charles Neidich; *The Butterflies Began to Sing*, a work by Morton Subotnick; albums of quartets by the American composers Stephen Dankner and Steven Gerber; the music of Dmitri Tymoczko; and the Chausson Concert with James Tocco and Yehonatan Berick. In

addition, the Amernet is keen on exploring collaborative projects and has recently appeared with Cantor Netanel Hershtik, jazz pianist Steve Allee, Josée Garant Dance, and the Kruger Brothers. The Amernet actively advocates for neglected works of the past and aims to enliven the concert experience through its innovative programming, which features a focus on composers of the Jewish diaspora and 're-imaginings' for quartet by composer Jeffery Briggs of the 32 piano sonatas of Beethoven. The Amernet String Quartet's current season includes tours throughout Europe and Latin America as well as the premieres of several new works for quartet and return engagements throughout the US and Israel.

[www.amernetquartet.com](http://www.amernetquartet.com) - [info@amernet.com](mailto:info@amernet.com) - +1 310 991 2945

### **Misha Vitenson, 1<sup>st</sup> Violin**

Misha Vitenson began violin studies with his father, Yuri Vitenson, in his native city of Tashkent, Uzbekistan. He is a winner of top prizes in international violin competitions including Premio Paganini (Italy, 1998) and Pablo de Sarasate (Spain, 1997) as well as First Prize in the 1998 Città d'Andria International Violin Competition (Italy). Mr. Vitenson was the winner of the 1999 Aspen Music Festival Concerto Competition and First Prizewinner at the 2000 National Society of Arts and Letters Violin Competition and is also both a two-time winner of the Harid Conservatory Concerto Competition and a two-time recipient of the Harid Conservatory's Joseph Gingold Award for Excellence (1998 & 2000). He has appeared as a soloist with all the major orchestras in Israel, including the Israel Philharmonic under Zubin Mehta and the Israel Chamber Orchestra as well as with Padova e Venetto Orchestra on tour in Brazil, the National Uzbekistan Orchestra, the Aspen Music Festival Symphonia Orchestra, Miami Symphony, the Harid Philharmonia, and the Harid Chamber Strings. Mr. Vitenson has given recitals and chamber music concerts throughout Israel, the

United States, Canada, South America, and Europe. He has also performed recitals at Carnegie Hall. He has performed with the Amernet String Quartet as first violinist since 2002 and has served as a member of the violin faculty at Florida International University since 2004.

### **Avi Nagin, 2<sup>nd</sup> Violin**

Violinist Avi Nagin is a member of the critically acclaimed Amernet String Quartet, as well as Assistant Teaching Professor of Violin and Chamber Music at Florida International University where the quartet serves as Artist-In-Residence Ensemble. A native New Yorker, Nagin's performances have brought him to halls across the country including Carnegie Hall and Seiji Ozawa Hall at Tanglewood. Nagin is an active chamber musician and has performed with members of the Ebène and Orion Quartets, as well as with renowned artists such as Paul Neubauer, Ronald Thomas, Paul Coletti, Benny and Eric Kim, Ronald Leonard, and Julian Schwarz. Prior to joining the Amernet, Nagin served as Associate Concertmaster of the Sarasota Opera, Principal 2nd Violin of the Princeton Symphony Orchestra, and has performed with the Orpheus Chamber Orchestra. During the summer Nagin serves as 2nd Assistant Concertmaster and violin faculty at the Eastern Music Festival (NC), and while living in NY he was faculty assistant to Dr. Ann Setzer at The Juilliard School's Pre-College Division. Nagin has also attended the festivals of Prussia Cove, Tanglewood, Aspen, Kneisel Hall, Heifetz, and Meadowmount. Nagin holds degrees from Yale University and The Colburn School, and his principal teachers include Ani Kavafian, Robert Lipsett, Ann Setzer, and Daniel Phillips, as well as violin and chamber music studies with Arnold Steinhardt of the Guarneri Quartet.

## **Michael Klotz, Viola**

Michael Klotz has established an international reputation as a performer and pedagogue of the viola. Klotz made his solo debut with the Rochester Philharmonic at the age of 17 and has since then appeared worldwide as soloist with orchestra, recitalist, chamber musician, and orchestra principal. Michael Klotz joined the Amernet String Quartet in 2002 and has toured and recorded commercially with the ensemble throughout the U.S., Canada, Mexico, Israel, Japan, South Korea, Romania, Colombia, Belgium, and Spain. Passionately dedicated to chamber music, he has appeared as a guest artist with the Borromeo, Shanghai, and Ying quartets and collaborated with artists including James Ehnes, Augustin Hadelich, Cho-Liang Lin, Paul Neubauer, Cynthia Phelps, Clive Greensmith, and Gary Hoffman. His festival appearances have included Seattle, Newport, Caramoor, ChamberFest Cleveland, Festival Mozaic, Great Lakes, Cervantino, Festival Baltimore, Piccolo Spoleto, Sunflower, Martha's Vineyard, Skaneateles, Virginia Tech Vocal Arts and Music Festival, San Miguel de Allende, Beverly Hills, Music Mountain, Bowdoin, Madeline Island, and Miami Mainly Mozart. Michael Klotz is a graduate of the Eastman School of Music, where he was awarded the Performer's Certificate. In 2002 he became one of the few individuals to be awarded a double Master's Degree in violin and viola from the Juilliard School. At Juilliard, he was the recipient of the Tokyo Foundation and Gluck Fellowships. Michael Klotz serves as Teaching Professor of Viola and Chamber Music at Florida International University. He is currently a member of the artist faculty of the Heifetz Institute and a viola coach at New World Symphony.

## **Jason Calloway, Cello**

Jason Calloway has performed to acclaim throughout the world as soloist and chamber musician. Currently cellist of the Amernet String Quartet, Ensemble-in-Residence at Florida International University, Mr. Calloway was previously a member of the Naumburg award-winning Biava Quartet, formerly in residence at the Juilliard School. Mr. Calloway gave his Carnegie Hall recital debut under the auspices of Artists International and has also been heard at Jazz at Lincoln Center, the 92nd Street Y, Disney Hall, and the Kennedy Center. He has recorded for the Bridge, Naxos, and Albany labels. Mr. Calloway has appeared at festivals including Lucerne, Spoleto, Darmstadt, Klangspuren (Austria), Cervantino, Taipei, Acanthes (France), Perpignan, Valencia, Citta' della Pieve (Italy), Jerash (Jordan), Casals (Puerto Rico), Cervantino (Mexico), Blossom, Brevard, Great Lakes, Kingston, Rockport, Sedona, and Sarasota. He has collaborated in chamber music with members of the Cleveland, Curtis, Juilliard, and Miami quartets and with principal players of most of the world's leading orchestras as well as with artists including Shmuel Ashkenasi, Roberto Diaz, Gary Hoffman, Ida Kavafian, Kim Kashkashian, Ronald Leonard, Ricardo Morales, Michael Tree, and the Penderecki and Tokyo quartets. A devoted advocate for new music, Mr. Calloway has collaborated with Ensemble InterContemporain and alongside members of Ensemble Modern, Klangforum Wien, and the Arditti and JACK quartets while giving hundreds of premieres by composers including Berio, Birtwistle, Hosokawa, Lachenmann, Pintscher, Tülve, and Tüür. He is as well artistic director of Shir Ami ([www.shiramimusic.com](http://www.shiramimusic.com)), an ensemble dedicated to the preservation and performance of Jewish art music suppressed by the Nazis and Soviets. Mr. Calloway performs on a 1992 Michèle Ashley cello, a copy of the famous Sleeping Beauty of Montagnana, formerly owned by his teacher, Orlando Cole. Mr. Calloway is a native of Philadelphia.



## **John Dee, Oboe**

John Dee is the Bill A. Nugent Endowed Professor of Music Performance and Professor of Oboe at the University of Illinois. He was principal oboe of the Florida Philharmonic Orchestra and Florida Grand Opera for over twenty years and also Oboe Professor at the University of Miami and the Harid Conservatory of Music. Prior to this, he was principal oboe of the Florida Orchestra in Tampa, and the Civic Orchestra of Chicago. His teachers include June Wollwage and Gladys Elliot of the Lyric Opera Orchestra; Daniel Stolper at Interlochen; Robert Mayer, Michael Henoach, and Ray Still of the Chicago Symphony Orchestra and Northwestern University; and John Mack of the Cleveland Orchestra and Cleveland Institute of Music.

He has been invited to perform with such orchestras as the Chicago, Saint Louis, and Atlanta Symphony Orchestras and has worked with such conductors as Carlo Maria Giulini, Claudio Abbado, Sir Georg Solti, and James Levine. He has performed and taught at major music festivals throughout the world and has worked with such ensembles as the Alexander, Miami, Lark, Ying, Vega, and Pacifica String Quartets. John has collaborated with nearly every major performing artist in the world, including Renée Fleming, Dawn Upshaw, Kiri Te Kanawa, Cecilia Bartoli, Luciano Pavarotti, José Carreras, Plácido Domingo, Yehudi Menuhin, Isaac Stern, Nathan Milstein, Uto Ughi, Itzhak Perlman, Pinchas Zukerman, Yo-Yo Ma, Lynn Harrell, János Starker, Mstislav Rostropovich, Martha Argerich, André Watts, Emanuel Ax, Yefim Bronfman, and pop artists Julio Iglesias, Gloria Estefan, Linda Ronstadt, Frank Sinatra, Mel Tormé, Nelson Riddle, Henry Mancini, Peter Nero, Ella Fitzgerald, Doc Severinsen, and Wynton Marsalis.

John was featured in weekly broadcasted programs with the Florida Philharmonic Orchestra on over 140 radio stations and his solo performances of the Strauss and Mozart Oboe Concertos with

the Florida Philharmonic Orchestra were met with critical acclaim. The *Miami Herald* wrote, "his shading and inflection were worthy of major recording artists who trot the globe as oboe soloists." John's solo CD recording, "Under a Near Sky" (Klavier Records), was reviewed by *The Journal of the IDRS*: "I was delighted to encounter Robert Bloom's (NBC Toscanini Orchestra) recording, Robert Sprenkle's (Rochester-Eastman), and later John Mack's (Cleveland Orchestra) version but even happier to recommend John Dee's interpretation. John Dee has that not-too-bright, not-too-dark, just right, liquid, melting tone that becomes a malleable vehicle for discourse, while retaining its own timbral beauty."

He has performed for Pope John Paul II and can be seen on the internationally syndicated television series, "The Joy of Music," with organist and host Diane Bish, having recorded as soloist throughout Alaska and in San Francisco at Grace Cathedral and Saint Mary's Cathedral. He has also been the featured soloist with I Solisti Aquilani, in Italy, assisted the Yamaha Corporation in the development of their professional-model oboe in Japan, performed in Beijing and Shanghai, China, and has returned again to teach and perform in Spain and Korea. John's performances have been heard on NPR's Performance Today, he is a regular guest artist at the International Double Reed Society annual conferences, and he is invited to conduct oboe clinics and adjudicate national and international music competitions. Having received the Outstanding Teacher Award from the National Endowment for the Arts several times, he appears in *Who's Who Among America's Teachers* and his oboe students have won and occupy prestigious professional positions throughout the world, including the Metropolitan Opera Orchestra and the Chicago Symphony Orchestra.

## Fredrick Kaufman, Composer

Fredrick Kaufman is the composer of over one hundred and thirty compositions that have been performed worldwide by orchestras such as the Warsaw Philharmonic, the Israel Philharmonic, the Moscow Chamber Orchestra, the Moscow Symphony Orchestra, the Czech Radio Orchestra, the St. Petersburg Philharmonic, the Lithuanian Philharmonic and Chamber Orchestra, the Czech National Symphony Orchestra, the Czech Symphony Orchestra, the Jerusalem Symphony, the Instrumental Ensemble of Grenoble, the London Sinfonietta, Orchestra Novi Musici (Naples Italy), the Dominican Republic National Orchestra, the National Orchestra of Brazil, the St. Paul Chamber Orchestra, the Los Angeles Philharmonic, the New World Symphony and the Pittsburgh Symphony orchestras. His ballets have been danced by companies such as the Royal Swedish Ballet, the Royal Winnipeg Ballet, the Batsheva Dance Company, the Bat-Dor Dance Company and the Pennsylvania Dance Theater.

Kaufman is a former Fulbright Scholar, and author of [The African Roots of Jazz](#), a groundbreaking study that drew heavily on his early musical life as a jazz trumpet player with the Woody Herman Band. He is the recipient of the Darius Milhaud Award in Composition from the Aspen Music Festival, and honors and fellowships from the National Endowment for the Arts, the Rockefeller, Guggenheim and Ford Foundations, the California, Montana and Pennsylvania Arts Councils as well as the Norwegian Government. Fredrick Kaufman's Holocaust composition *Kaddish* which Bernard Holland of *The New York Times* described as "having the most expressive writing for strings to be heard today," has been performed in the major concert halls of Europe, Eastern Europe, Scandinavia, Israel, South America, Asia and throughout the United States. Fredrick Kaufman recently completed the *Guernica Piano Concerto* for concert pianist Kemal Gekic and the Czech National Symphony Orchestra. The premiere performance took place at the Sibelius Concert Hall (Feb, '13) in Prague and was a spectacular success. It

received 4 curtain calls and a review that called the work “a masterpiece...extraordinary... a convincing, emotional, passionate, vivid piece of music”... *Music Review, Prague*...“is a composition written in the soul”...*Sonorama magazine* (Spanish)...“exciting, unusual and riveting”...*Babysue magazine*. The concerto was recorded in Prague and released on the Navona label by Naxos in July, 2013 (see credits).His works have received prizes at international competitions and have been selected for performances at festivals such as the Aspen Music Festival, the Telluride Chamber Music Festival, the Music Festival of the Hamptons, the Sarasota Music Festival, the Israel Festival, the Darmstadt Festival for New Music, the International Arts Festival in Vilnius, Lithuania, and the St. Cyprien International Festival of the Arts in France.

Renowned artists such as Richard Stoltzman; Julius Baker, Susan Starr, Roy Malan, Mark Drobinsky, Andres Diaz, David Kim, Roberto Diaz, Yehuda Hananni, Charles Neidich, Kemal Gekic, Paul Green, Sarah Lambert Bloom, The Miami String Quartet, The Diaz Trio and numerous others have recorded and performed Kaufman’s concertos and chamber music. Additionally, Israeli television has paid tribute to him as a composer in the thirty-minute documentary film *Fredrick Kaufman-Life of an Artist*.

Critics from the *New York Times*; the *Newark Star-Ledger*, the *Philadelphia Inquirer*, the *Miami Herald*, the *Jerusalem Post*, the *London Times*, the *Perpignan Independent* and other newspapers around the world have described Kaufman’s music as striking, individual an interesting combination of overwhelming pathos and infectious joy, brought one into the realm of musical genius.

His latest multi-cultural works have received overwhelming praise in the press. His *Kaminarimon* (for Taiko drums and Flamenco dance) has been called “remarkable” and “stunning” and was voted as the number one classical composition of 2002 and “the most

imaginative new work of the year” by, music critic, James Roos of *The Miami Herald*. His recently commissioned work *Yin & Yang: A Dialogue for Two Grand Pianos*, was launched and lauded by critics in New York and Miami, where it received its world premiere. String Quartet #6, “The Urban” was called “stunning” by New Yorker Magazine. The Urban Quartet was nominated by Lulkas Foss in 2007 for a Pulitzer Prize.

The points of departure for Kaufman’s writing are often gestures and sound imagery from his own wide-ranging background which includes jazz and Eastern European Jewish folk traditions and a foundation deeply steeped in the classics as well as the avant garde. Kaufman continues to stretch the boundaries of standard approaches to composition and the results have been startling.

Fredrick Kaufman currently resides in Miami Beach where he holds the distinguished position of Professor Emeritus in Composition at Florida International University. Prior to that he held the position of Composer-in-Residence for the University, a position that was created specifically for him. Professor Kaufman was the founding Director of the FIU School of Music for ten years and established its internationally acclaimed FIU Music Festival. He was formerly Academic Dean of the Philadelphia College of the Performing Arts and a faculty member at the University of Wisconsin, the University of Montana at Billings, the University of London and the Rubin Academy of Music in Jerusalem, Israel. Kaufman is the founder and former Artistic Director of the St. Cyprien International Festival of the Arts held in St. Cyprien, France.

## **Karen S. F. Veloz, FIU School of Music Director**

Dr. Karen S. F. Veloz, is an accomplished educator, concert producer, arts administrator and artist manager. Fuller has presented papers in major national and international conferences such as the Midwest Band and Orchestra Clinic, the International Association for Jazz Educators, the International Conference on Arts and Humanities, and at the Aspen Institute. She has published papers and remains an active producer and arts manager. She holds a Master of Fine Arts Degree in Arts Administration from Florida Atlantic University (1994), and a Bachelor of Fine Arts in Performance from Florida International University (1992) and is currently pursuing a Doctorate in Public Administration with an emphasis on the non-profit performing arts.

Prior to coming to FIU, Professor Fuller worked for PACE Theatrical Group, the National Broadway Touring Circuit in North America, and several Performing Arts Centers across the country. She was the National Press Representative for over seventy-five Broadway Shows, such as *Miss Saigon*, *The Phantom of the Opera*, *Sunset Boulevard*, *Cats*, *Jerry Lewis in Damn Yankees*, *The Sound of Music*, *Jerry's Last Jam*, *Les Miserables*, *West Side Story*, *Rent* and many more. She has been musical producer for over five PACE self-produced musical theatre productions, and has worked with musicians, composers, producers, actors and entertainers such as Petula Clark, Stevie Wonder, Gloria Estefan, the Pointer Sisters, Jerry Lewis, Marie Osmond, Tommy Tune, George Abbott, Andrew Lloyd Webber, Richard Jay Alexander, Harold Pinter, Tito Puente, Jr., Arturo Sandoval, Savion Glover, David Sanborn, and David Copperfield. In the classical arena she has worked with many musicians such as Lukas Foss, Robert Craft, Roberto Diaz, Janet Bookspan, John Fleming, Mark Drobinsky, Stewart Robinson, Andrew Bisantz, Olivier Latry, Dame Gillian Weir. She has worked on National Broadway shows.

She is currently a concert producer, performer, arts manager, arts administrator, grant writer, and fundraiser. She has held various faculty and administrative positions since arriving to FIU: Music Producer, Arts Manager, and Arts Administrator of the FIU Music Festival; Associate Director of Development & Undergraduate Studies, FIU School of Music; Associate Dean of Development in the College of Architecture + The Arts and currently holds the position of Director of the Wertheim School of Music at Florida International University. She has been awarded numerous grants for producing concerts, events and festivals. Fuller is an accomplished flamenco dancer and has studied flamenco under famed artists, Rosa Mercedes, Beatriz Gonzalez, and classical training in the studio of Martha Mahr. Her performance in Fredrick Kaufman's *Kaminarimon* was chosen by *The Miami Herald* as "The Best Classical Imaginative Work and Performance of the Year (2002). The distinctive character of her performance was called "...an energetic and rhythmically exacting dancer." *The Fort Lauderdale Sun Sentinel*; "...[Fuller] had the proud spine and machine-gun rapidity in heel stomping to stir excitement." *The Miami Herald*. "... riveting work, will stay with me forever. One of the most amazing mixes of multiculturalism I've ever encountered. A visual feast...stunning and very effective mixture of Zen-like no mind with Spanish tragic sense of life... Fuller's dancing...grasped the audience" *The Southampton Press*.

Her most recent recording was a vocal spoken part in Fredrick Kaufman's *Stars & Distances* on the PARMA Recordings label. She will be performing in the same work commissioned by the Patricia & Phillip Frost Science Museum & Planetarium for their grand opening in Spring 2017. She was music producer of the CD recording *The Music of Fredrick Kaufman* in 2013. She has served on numerous School of Music committees and University-wide committees such as: Curriculum Committee, Marketing Committee, School of Music Director Search, Development Committee, University 25<sup>th</sup> Anniversary Committee, FIU's iREAL

Commission Committee, and the University Undergraduate Council.

Professor Fuller has received an extensive amount of external funding for her research in concert producing which has in turn garnered additional benefits for the School of Music faculty, students, and surrounding community. As principal investigator for several research grants throughout the years, Professor Fuller has received over \$475,000 in external government funding from the Cultural Affairs Council; \$43,000 in foundation grant funding; and \$200,000 in corporate sponsorships. She has served as a council and panel member for the Miami Dade Cultural Affairs Council as well as a governing board member of The Young Patronesses of the Opera where she administers a grant that produces In-School Opera programs to over 15,000 Miami Dade County Public School students. Dr. Veloz's dissertation title is— *The Impact of Governance Structures on Performance: The Case of Performing Arts Centers in the United States*. She recently completed her book entitled *Orchestrating the Music Business: A Look into the Nonprofit Music Industry* with TopHat Publishing and is currently working on her 2<sup>nd</sup> publication with Kendall Hunt Publishing entitled *Arts Management: Music and The Digital Divide* about producing concerts and live music in the 21<sup>st</sup> century after the pandemic.



## PROGRAM NOTES

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### ***Jacob Wrestling With the Angel* by Fredrick Kaufman**

Hope. Fear. Regret. Betrayal. Despair. The unknown. These are the emotional forces and threads that weave through the biblical story of *Jacob Wrestling the Angel* and through this three-movement composition. It is an anxiety driven story that parallels the unknown of our times, the wrestling that so many of us are engaged in as we search for meaning, sense, order. The brutal side of ourselves, driven by concern for our own well-being, wrestling with tendencies and aspirations that lead towards generosity and hope. We seek a transformation such as undertaken by Jacob whether we realize it or not.

When Dr. Hector Bolivar commissioned me to write a chamber music piece focused on Jacob wrestling with the angel, I felt a sense of responsibility to research the subject in earnest. I contacted scholars in California, Boston, Kentucky, Florida and New York, studying their recommended readings. I explored relevant works of master painters and sculptors and their depictions of the subject matter (i.e. Rembrandt, Delacroix, and Sir Jacob Epstein) and likewise the poetry of Henry Wadsworth Longfellow, Emily Dickinson, and the writings of Hermann Hesse and others.

In order to understand the significance of the story and the music that ensues one has to view the patriarch Jacob in the context of his familial relationship, specifically in regard to his brother Esau. As the second-born of the twins (he grabs Esau's heel, *akev* in Hebrew, thus is named Ya'akov) he nonetheless deceives his father to gain the blessing reserved for the elder son. In the *Genesis* narrative, Jacob spends the night alone at a riverside during his journey back to Canaan. He encounters someone who is referenced alternately as a "man" or "angel" and proceeds to wrestle with him until daybreak. In the end, Jacob is conferred as

"Israel" (etymologized as "contends-with-God") and is blessed by the Almighty.

### Movement I

The first movement is a collage of the dynamic relationship, history and conflict between Jacob and his brother, Esau, depicting Jacob's fears, anxieties, and underlying arrogance. The haunting line in the Cello with anxious glissandos (sliding string sounds between two fixed pitches) renders Jacob's anxieties in re-encountering his estranged brother. The viola expands on that theme. Rhythmic implications are thrown in at unexpected times foretelling a theme later developed in the second movement.

The eastern European Jewish inspired duet between the two instruments channels moments of tenderness, self-reflection and yearning between the brothers. The tenderness, however, quickly transitions back to tension as modified glissando themes. Finally, the movement ends with a physically exhausted Jacob wandering, alone in the desert wilderness and facing certain death.

### Movement II

The second movement depicts Jacob's wrestling with the angel. It is a tense movement driven by a bold rhythmic theme filled with Bartok snap pizzicato, glissandos (slides), pizzicato themes (pluck string notes) and wild chords of 7ths, 9ths and 11ths as well as an excess of slashing dissonant seconds to relate the wild energy encompassing their fight.

In the midst of all of this cacophony of sound a gentle melodic theme signifying hope peeks in before returning to the ongoing battle as the driving rhythmic theme concludes with a slap on the body of the cello, representing God hitting Jacob on the hip, making him a cripple for life, bringing the second movement to a close.

### Movement III

The final movement reflects self-realization by Jacob. He realizes the epic power of his encounter. And the meaning of his name changed to Israel. He has struggled with God, or is it a struggle with himself.

The third movement does not give easy closure. The story itself leaves us uneasy. The movement is one of varied moods. Modified recapitulations of earlier themes thrown back and forth between the two instruments. The movement concludes with a reflective glance of the dynamic rhythmic experience that drove the second movement.

And at the end, the unknown. What does the future hold? What is Jacob to do with all he has experienced? Has he changed, or will he continue to live in the dynamic tension coherent with his new name?

I dedicate this composition to my dear friend, Dr. Hector Bolivar.  
- Fredrick Kaufman

# ARTS & MEDICINE POLICY CONFERENCE 2022

**Karen S. F. Veloz, Director**



**FRIDAY, FEBRUARY 11**

## **Research Solutions That Bridge The Arts And Sciences**

12:00PM - 1:30PM

FIU In Washington D.C.

601 NJ Avenue NW, Washington, DC 20021

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## **Cafecito Roundtable Dialogue**

4:00PM - 5:30PM

Florida House on Capitol Hill

1 2nd St NE, Washington, DC 20002

## **Conference Concert and Reception**

5:30PM - 7:00PM

Florida House on Capitol Hill

1 2nd St NE, Washington, DC 20002

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Florida International University has been fully and continuously and edited by the National Association of Schools of Music since 1996.

Dr. Karen S. F. Veloz, Director

Florida International University School of Music

10910 SW 17<sup>th</sup> St., Miami, FL 33199

music.fiu.edu | (305) 348 – 2896